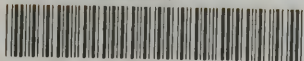


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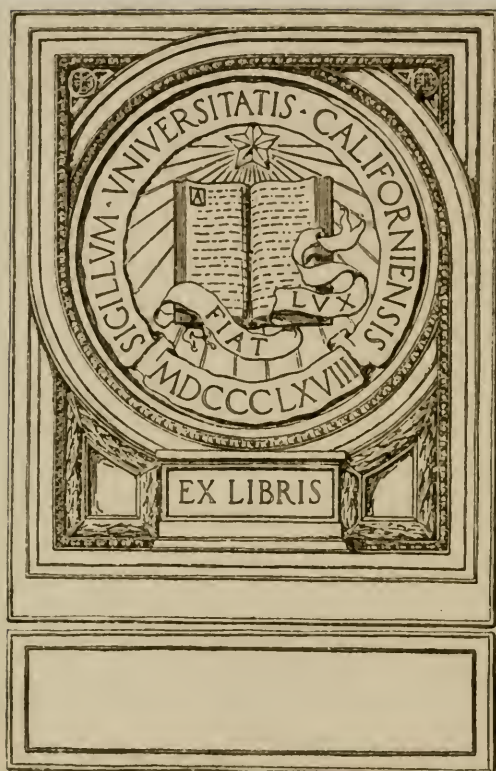
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MASTERS IN ART PLATE II
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[47]



MASTERS IN ART PLATE III
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE
[49]

PALENA VECCHIO
THE MEETING OF JACOB AND RACHEL
ROYAL GALLERY, DRESDEN













MASTERS IN ART PLATE IX
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 [61]

PALMA VECCHIO
 ADORATION OF THE SHEPHERDS
 LOUVRE, PARIS





PORTRAIT OF PALMA VECCHIO BY HIMSELF

MUNICH GALLERY

This portrait, about which critics are disagreed, is believed by many to be the painting described by Vasari as a likeness of Palma Vecchio painted by himself, in which he is "clothed in a robe of camel's hair, with locks of hair hanging about his head." Vasari praises the "living glance and turning of the eyes," as well as the "grace, dignity, and many other excellencies," which make this portrait, he says, "the best of all the master's works." For opinions regarding the authenticity of this famous panel, see page 24 of the present number of this SERIES.

Jacopo Palma

CALLED

Palma Vecchio

BORN 1480(? : DIED 1528
VENETIAN SCHOOL

OF the life of no other great Italian artist of the sixteenth century is so little known as of that of the popular painter Jacopo, or Jacomo, Palma, called Palma Vecchio (Pal-mah Vek-kee-o), signifying Palma the old, or elder, to distinguish him from his grandnephew of the same name, also a painter, who, in his turn, was known as Palma Giovine, Palma the young, or younger. The family name was Negreti, and in documents prior to 1512 Palma Vecchio seems to have signed himself Jacomo de Antonio de Negreti; after that date, however, his signature appears as Jacomo Palma, by which name, but more familiarly as Palma Vecchio, he is known to us.

The Venetians claimed Palma Vecchio as a native of their city, and Vasari in speaking of him as "the Venetian Palma" seems to have accepted their claim. But recent research has proved that Boschini, as well as the anonymous writer of Venice known as "The Anonimo," was correct in stating that his origin was Bergamask, and has further established the fact recorded by his later biographer, Ridolfi, that his birthplace was the village of Serina, or Serinalta, in the Valley of the Brembo, not many miles from the town of Bergamo. The house in which he lived in his youth in this little village among the hills of Lombardy is still pointed out as *la cà' del pittùr*—the house of the painter.

The date of Palma's birth is not certainly known. If Vasari is to be believed, he was born in the year 1480, for according to that writer Palma was forty-eight when he died, and documentary proof exists that his death occurred in the year 1528.

Although the first actual evidence of the painter's presence in Venice is his signature in 1510 as a witness to the will of one Sofia, wife of Rocco Dossena, and presumably a Bergamask lady then resident in Venice, it is believed that he went to that city when very young, and that, together with Titian and Gior-

gione, he there entered the studio of Giovanni Bellini, whose influence is perceptible in some of his early works. But whether his master was Bellini, or whether it was to some other fifteenth-century painter that he owed his artistic training, there can be no doubt that he was influenced by both Titian and Giorgione, probably his seniors by only a few years. Another painter with whom he came into close contact in Venice was his countryman Lorenzo Lotto, whom he may have known in Bergamo, and who was both influenced by Palma, and, in his turn, left his impression upon Palma's work.

There is evidence that Palma paid frequent visits to his native place. At Dossena and Peghera—both in the Valley of the Brembo—as well as at his native Serina, examples of his work may still be seen. With the exception of these short journeys, however, he seems to have spent the remainder of his life in Venice, busily engaged in painting altar-pieces, *Sante Conversazioni*, or 'Holy Conversations'—as those pictures are called in which groups of saints in adoration of the Madonna and Child are depicted in peaceful landscapes—and in portraying the features of the men and women of well-known families among the nobility of that time in Venice, notably of the women, of whom Palma may be said to be the painter *par excellence*, and whom he frequently idealized by representing them in classic costumes under such titles as 'Lucrezia,' or 'Judith.'

For only two of Palma's paintings do we possess approximate dates. It is known that in 1520 he was commissioned by Marin Querini to paint an altar-piece for the Church of Sant' Antonio in Venice, of which only a portion has been preserved and is now in the Giovanelli Palace, Venice; and that in 1525 he agreed to paint for a lady of the Malipero family an altar-piece representing 'The Adoration of the Magi,' to decorate the island-church of Sant' Elena. This work, now in the Brera Gallery, Milan, was left unfinished at his death and was completed by a pupil—probably Cariani.

On July 28, 1528, Palma made his will. As he was unmarried the greater part of his fortune was bequeathed to two nephews and a niece, the children of his brother Bartolommeo, who had died four years previously. Twenty ducats were to be distributed among his poor relatives in the territory of Bergamo and in Venice, and, by the painter's desire, prayers were to be said for his soul in the Sanctuary of Assisi. The witnesses to this will were three countrymen of Palma's—Marcus Bayeto, a wine-seller, Zuan da Sant' Angelo, a fruiterer, and Fantin di Girardo, a dyer. From the manner in which the painter speaks of himself in this document it has been surmised that for some time he had been in feeble health; whether this was so, or whether his last sickness was of short duration, it is recorded that he died only two days after signing his will, leaving in his studio over forty pictures to be finished by his pupils. He was buried in the vault of the Confraternity of the Holy Spirit, of which he had been a member, in the Church of San Gregorio, Venice.

Of Palma Vecchio's personal appearance we have conflicting evidence in the two portraits of him published in different early editions of Vasari's 'Lives of the Painters,' and in the portrait reproduced on page 22 of the present number of this SERIES, which is totally unlike either of the others. In regard to

the Vasari portraits, however, there is insufficient ground for belief in their authenticity as likenesses of Palma. As to the last-named work, critics are not agreed. Formerly held to be a portrait of Giorgione by himself, Dr. Mündler has identified it with the picture of Palma Vecchio described by Vasari as "without doubt the portrait of the artist, which he took with the assistance of a mirror," and which is highly praised by this same writer. Morelli, however, although admitting that the broad drawing and modeling point to the authorship of Palma more than to that of any other Venetian, considers the pose of the head and the almost defiant expression of the features to be out of character for such a simple and unassuming painter as Palma, a theory which he fails to strengthen by the statement that "no man who like Palma selected as executors of his will a wine-seller and a fruiterer would ever have borne himself so haughtily as this young man." By this critic the portrait is attributed, though not, be it said, without hesitation, to Palma's contemporary Cariani, an attribution in which Mr. Berenson concurs; but by the authorities of the Munich Gallery, where the picture now hangs, it is unquestioningly assigned to Palma Vecchio, and listed in the latest official catalogue as a portrait of that painter. This attribution is accepted by Crowe and Cavalcaselle, Charles Blanc, Dr. von Reber, Signor Pasino Locatelli of Bergamo, and others.

The Art of Palma Vecchio

THE position occupied by Palma Vecchio in the history of the development of Venetian painting is a subject of controversy among critics. Crowe and Cavalcaselle hold the opinion that he was a pioneer who "shared with Giorgione and Titian the honor of modernizing and regenerating Venetian art," and that "from the borders of Piedmont on the west to the Gulf of Trieste on the east there was not a city of any pretensions that did not feel the influence of Palmesque art," whereas Morelli, while acknowledging that "Palma was the most justly celebrated of all the Bergamask artists," maintains that he was a follower rather than an initiator.

The theory of Crowe and Cavalcaselle regarding this painter, about whom so little is definitely known, seems to be based mainly upon the inscription on a picture—a 'Holy Conversation'—formerly in a private collection in Paris and now in the Condé Museum, Chantilly, which bears the artist's name and the letters "M D" (1500)—a date which in their opinion proves that Palma's art, even at that early period, had taken an expanded form, and that his position as a master was then assured. This date, however, is believed by Morelli, and by all modern critics, to be a late forgery. If this be so, Palma has been accorded by Crowe and Cavalcaselle and their adherents too important a place in the development of Venetian painting; if, on the other hand, the date be authentic, then Crowe and Cavalcaselle may be right in claiming for him the position of a leader, an originator, "marching," as Sir Walter

Armstrong has said, "shoulder to shoulder with Giorgione in the sudden expansion of fifteenth-century into sixteenth-century art in Venice."

In the opinion of this last-named critic, indeed, Palma's message was almost complete before Titian "had thrown off the last trammels of the fifteenth century, and created those things which have set him at the head of Italian painting." "It seems," he says, "that although the final cause of the stride taken by Venetian art at the beginning of the sixteenth century was the exceptional personality of Giorgione, the credit due for the wideness, the rapidity, and the completeness of the change belongs in the main to Palma. . . . That before him Giorgione was a finer spirit, and that, during his last years, Titian grew into a more commanding personality, does not affect the question, which is one not so much of rank as of chronology; and, seeing what Palma had done before the sixteenth century had completed its first quarter, it would be unjust to strip him of such honor as belongs to the successful popularizer, at least, of a new idea."

By the majority of critics the position accorded to Palma Vecchio is less important, the general opinion being that, charming as he is in many of his works, even great as he shows himself to be in some few, he cannot claim to be a leader or an epoch-marking painter. "He cannot," as Vasari's recent editors have said, "be placed beside the giants of later Venetian art, Giorgione, Titian, Tintoretto, Veronese, but he stands in the forefront of the second rank, and he is so thoroughly a Venetian, though Bergamask by birth, that his pictures have been constantly, and still are, mistaken for the work of Titian."

ADOLF PHILIPPI

'DIE KUNST DER RENAISSANCE IN ITALIEN'

PALMA VECCHIO, the painter of portraits of women with soft, gleaming flesh and golden hair, is, next to Titian, the most popular of the Venetian masters. In the landscape backgrounds of his pictures, in the general arrangement of his compositions, and frequently in the figures themselves, Giorgione's influence is perceptible; but he is not Giorgione's equal in intensity of feeling or power of expression. Palma's range is not extended, and the same subject is so frequently repeated that it is not difficult to recognize his pictures. His forte lay in painting women; when he did portray men he was apt to give them gentle and somewhat effeminate faces, and it is only on rare occasions that he succeeded in painting a really strong male figure, such as the St. George in one of his finest pictures, the great altar-piece in the Church of San Stefano at Vicenza.

His figures of women, painted either singly or in groups, were not so often meant to be portraits of any special persons as they were to represent a type; and beautiful as many of them are, more beautiful still than their faces, which although possessing a certain charm are apt to be somewhat vapid, are their garments, to which far more importance is given than to the figures. As to the hands, so significant in the work of many of the great painters skilled in the portrayal of character, they are wholly lacking in any distinctive expression. The landscapes which Palma introduced into his pictures, however, are of ex-

quisite beauty, and a serene and cheerful, though never a very animated spirit pervades his scenes.

When, as was rarely the case, he essayed the nude, as for example the 'Venus' of the Dresden Gallery, and the 'Adam and Eve' in Brunswick, we see that his drawing is less correct and his whole conception far less elevated than in Giorgione's or Titian's treatment of similar subjects. Even in his draped figures of women the flesh is more effective in its coloring than it is true to nature. But the richness of his palette, the enamel-like quality of his technique, the brilliancy of his lights, are all fully displayed in the appurtenances of the toilet, in the care of which the fashionable ladies of Venice spent a great portion of their time; and when he represents their golden or auburn-colored hair, or paints their rich dresses of brilliant hues whose voluminous folds and ample puffs not only covered but completely concealed the shape of the figure, Palma was in his element. In the rendering of costly stuffs all the splendor of his art is displayed, and it is in them that we see in its perfection that Palmesque coloring characteristic of a technique peculiarly his own.

The fact that Palma never signed or dated any of his canvases makes it impossible, in studying his development as a painter, to assign any exact chronological places to his pictures. But as he was neither very profound as an artist nor very varied in his achievement, and as his development was limited almost wholly to the one direction of coloring, uncertainty as to the precise period when any single picture was painted does not prevent an understanding of his work as a whole. Only once did he rise to a great, an almost monumental style, and that was when he painted for the Venetian artillerists the altar-piece for their chapel in the Church of Santa Maria Formosa at Venice, with St. Barbara, the patroness of soldiers, upon the central panel—a figure so truly grand that it is worthy to rank with the finest ideal creations of Italian painting. To this same period may be assigned the important altar-piece of the Madonna and saints in Vicenza.

Prior to the time when these works were painted, several different "manners" led up to the point at which Palma attained his greatest skill as a colorist. His early work, the 'Adam and Eve' in the Brunswick Gallery, is painted in a comparatively speaking colorless way—in brownish tones; later on, his palette became more varied, but the colors, although brilliant, were not blended into an effect of unity; his shadows were dark, and the drawing was distinctly defined. By degrees he arrived at a more fluent execution, overcoming all that was hard in outline and glaring in color, and bathing the whole in an indescribably lovely golden light. To this latest period belong some of his celebrated portraits of beautiful women. . . .

Because of a certain spirit known as "Palmesque," which pervades his work and causes it to make an immediate appeal to the spectator; because, too, of the gem-like quality of color in many of his pictures, to say nothing of the peculiar type of his women's portraits, it has been maintained by some critics that Palma Vecchio was an influential, an epoch-marking painter. In reality, however, his was a nature more receptive than it was calculated to leave its impress upon others. His art, as has been said, was somewhat limited,

but in spite of this his works are characterized by much beauty and expression.—ABRIDGED FROM THE GERMAN

CHARLES BLANC

'HISTOIRE DES PEINTRES'

VASARI is right when he says that Palma Vecchio was more skilful as a colorist than as a draftsman. Devoted to his art, painstaking and patient, he finished his pictures highly, blended his colors harmoniously, and was one of the first artists to paint in that soft, somewhat misty manner, that *sfumato* which was invented by Leonardo da Vinci, but not put into practice by the Venetians until Giorgione adopted it; and as Giorgione was of nearly the same age as Palma, it can be truly said that the latter was among the first painters of Venice to express in his pictures the presence of atmosphere, and who displayed that happy, indefinite quality which gives an effect of roundness to the forms by doing away with all hardness of outline. . . .

Almost without exception, Palma's pictures are marked by softness and gentleness; his work is very delicate, but as it is not finicky in its details it produces as agreeable an effect when seen from a distance as when viewed at close range. Upon examination we appreciate the delicacy of work in which everything has been reproduced, while at a distance we no longer count each hair nor note each tiny fold of drapery or slight imperfection of the skin, but take in at a glance the principal lights and shadows, the effect of the whole; for the painter has understood how to reduce to a mass the most elaborate details.

Although distinctly Venetian, Palma's method of painting differed from that of the other great masters in Venice. Tintoretto, for example, and even Titian himself in his old age, sought for a decorative effect, and often painted with an exaggeration of breadth, laying on the colors with apparent and yet with studied carelessness, so that the effect of their works could be obtained only from a distance, when, modified by the intervening air, they still preserved to some extent their accent and their firmness. Palma, on the contrary, laid his colors on thinly—only in the light places are they slightly loaded—and having obtained his effects by means of glazing, obliterated all strokes of the brush according to the delicate manner of Titian in his early youth.—FROM THE FRENCH

GEORG GRONAU

BRYAN'S 'DICTIONARY OF PAINTERS AND ENGRAVERS'

THE fact that Palma Vecchio never signed or dated a picture, together with the very few dates, and even those only of his later years, known from documents, makes it easy to understand how difficult it is to trace his artistic development—the more so, as the character of his painting underwent only slight variations during the different decades of his life. As it was with all painters born in the Bergamask province, his art always preserved a strong character of provincialism, which distinguishes him at once from the native-born Venetians. He must have received his first instruction from one of the fifteenth-century masters who followed more the older traditions. This may be seen from the fact that he painted many pictures of the Virgin with

saints and donors in half-length figures, like one of the generation of later fifteenth-century artists, Bissolo, Catena, or Cima; and that some of his altarpieces, among them his most famous, have the form of a polyptych, a painting in many parts, which rarely occurs in the sixteenth century. But this fifteenth-century element is discernible only on the outside of Palma's art; his treatment of form, his sense of color, his understanding of nature, give him his position with the masters of the sixteenth century, with Giorgione, Titian, and Sebastiano del Piombo. So that he occupies a place in Venice not unlike Fra Bartolommeo's in Florence—that of an artist who invested the composition of a previous period with the form of the classic style in Italian art.

But it is not this alone that gives Palma Vecchio a distinct position in the history of Venetian art. He did not, perhaps, introduce, but he certainly developed more than any of his contemporaries the theme generally characterized as a 'Holy Conversation'; this means the reunion of various saints around the Holy Family seated in a meadow, with a background of dark trees and a view of an open landscape extending to the blue mountains beyond. Again and again he repeated this theme, which afterwards became more popular in the work of his pupil Bonifazio. Besides this, Venetian art is indebted to Palma for certain pictures of beautiful women—not portraits, but highly idealized forms with somewhat sensual expressions. . . .

As a colorist Palma Vecchio has his own position among the Venetian masters of his time. Even at a glance it is easy to recognize his work. His color-scheme is brilliant and of a light, almost golden, general tone. The hair of his women is very light and the flesh-tones fair. His handling of the brush is smooth, so that the general impression of his art is frequently somewhat effeminate. In his later years his pictures are sometimes pale in coloring; not a few of these were finished by his pupils, Bonifazio and others; some of them, indeed, because of the large share which his assistants had in completing them, have up to the present time remained unrecognized as his work.

CROWE AND CAVALCASELLE

'A HISTORY OF PAINTING IN NORTH ITALY'

THE real source at which Palma drew is more distant than annalists imagined; it will be found in Giovanni Bellini, Carpaccio, and Cima; and starting from this point, Palma shared with Giorgione and Titian the honor of modernizing and regenerating Venetian art.

He was not a great master in the full meaning of the term; he had neither the weight nor the versatility of Titian, nor the highest gifts of the colorist which distinguish Giorgione, nor the force or impetuosity of Pordenone—but he was very little behind Giorgione, and he had a much more elevated feeling than his rivals. In the small field which he cultivated he was a fine composer; his drawing was quick and resolute, his touch unhesitating, firm, and fluid. The type of figure to which he clung was full and ripe, ennobled in the faces by delicate chiseled features, and wanting only in the perfect dignity of carriage and mien familiar to Titian. His forms had seldom those infallible marks of breed which are revealed in clean articulations and perfectly proportioned extremities. It may have been lack of attention, it may also

have been want of power to seize and realize the subtlest finesses of anatomy which caused him to conceal the conformation of the human framework under flesh and fat; he certainly generalized with convenience, and carried out movements by suggestion more than by analysis; but in this suggestiveness he was frequently happy even when verging on affectation. . . .

The melody of his tones is not so deep nor so rich as Titian's or Giorgione's, but is striking for its "brio;" there is, perhaps, no painter who dazzles more by his light than Palma. In contrast with pearly skin, especially of women, the clear and varied vestment tints, deadened by juxtaposition, are full of sparkle. Solid, oily impast blended with excessive care and purity is brought to a gay transparence in flesh by opal grays forming the transition to shadow. The general preparation, remodeled at a second painting by half-bodied scumbles, is finished with the very slightest veil of glazes, the whole surface acquiring at last a warm, clear, golden polish. We can always detect the Palmesque handling by the shrivel of the thick first coat of paint and a peculiar form of crackle. Palma's taste in dress was greatly cultivated, and condescended to the smallest minutiae of ornament and detail; his drapery is more often characterized by breadth and flatness of surface than by flow; it is broken by shallow depressions into angular sections of irregular shape, and varied by the play of reflections in the texture of silks and brocades. Like Giorgione—and in this the true follower of Giovanni Bellini—he was fond of natural backgrounds, and he painted smiling landscapes at the period of their brightest verdure.

We have no authoritative information as to Palma's having been apprenticed to any painter of name, but, like most Bergamasks, he studied the principal masters of Venice at the close of the fifteenth century. In the process of assimilation he held as a colorist to Giovanni Bellini; but in that—as in the absorption of elements derived from Cima and Carpaccio—his reproduction was modern and original. In portraits, and most frequently in portraits of women, where he revealed that sort of excellence which has been coupled with the name of Giorgione, he remained unsurpassed for brilliancy of palette, rich blending and softness of tone, elegance of demeanor, and taste in dress.

MARY LOGAN 'GUIDE TO THE ITALIAN PICTURES AT HAMPTON COURT'

PALMA'S flesh-painting, which has surfaces more even and glossier than Titian's or Lotto's, comes close to Bellini's, and his stuffs, by their lack of luster and heavy texture, tend to produce an effect of dignity which suggests the older rather than the younger generation of Bellinesque painters. Indeed, among the younger men he may be considered as Bellini's most faithful follower, being, in fact, the only one of them who retained as much of the old as he adopted of the new. This gave him a certain solidity and gravity so marked as to distinguish him in the same way that Titian is distinguished for his magnificence and Lotto for his refinement.

The fact that Palma was by birth a peasant from a mountain country may help to explain these qualities, and also to account for the simplicity and even homeliness of some of his pictures. The well-known 'Jacob and Rachel' at

Dresden is a case in point. In the midst of a landscape as romantic as any by Giorgione, Palma has placed a youth and maiden who, in their *bourgeois*, matter-of-fact heartiness, irresistibly suggest Goethe's 'Hermann and Dorothea.' This tendency, always present, seemed to grow upon him, and he tended to adapt himself more and more to the heavy peasant type with which he was familiar. It has been said of him that he "translated the courtly poetry of Giorgione into the simple language of villagers." Yet if Palma's sense of poetry was weak, his coloring, on the other hand, always remained powerful. In the beginning he used the brownish tones of Bellini; later, under the influence of Giorgione, he became dazzling and gorgeous; and some years before his death he developed a scheme of color of his own, with a decided preference for an extremely blond treatment. He may have acquired this manner through painting those portraits of fat blondes for which he is particularly famous, for it is known that all the fashionable women of Venice flocked to him for their portraits. It may be, on the other hand, that they employed him because he made them look more blond than any other painter would have done, for yellow hair and shining white skin were an indispensable element of fashionable beauty in Venice at that time. . . .

Palma was the inventor of the *Santa Conversazione*, a kind of composition which quickly found great favor in Venice. These pictures purporting to be the Holy Family, alone or with saints grouped around them, are in reality nothing but representations of the Venetians at their favorite recreation, a day's picnic in the country; and his followers did not scruple to introduce into such compositions plates of fruit and even hampers of food. For Palma's originality and power were great enough to place him at the head of a distinct following within the school of Giorgione. One of the most delightful painters of the day, Bonifazio, was so close an adherent of Palma as at times to be almost indistinguishable from him. Cariani, too, was his pupil, and Jacopo Bassano, although not a direct pupil, worked upon his lines. Painters from the country seemed to be attracted to a master whom Venice never succeeded in weaning from his love of rural homeliness.

P. ALBERT KUHN

'ALLGEMEINE KUNST-GESCHICHTE'

IN Palma Vecchio's works the human form is fuller, rounder, more opulent, and less ideal than in Giorgione's; the colors in his pictures are not so rich nor so deeply shadowed—indeed, the whole scale on which they are painted is lighter and clearer, and the tones are blended into a soft and harmonious unison by means of a golden haze, and frequently by a most delicate *sfumato*. It is by his technique, and by the peculiar breadth and plumpness of his figures, rather than by any imagination or inventive power, that Palma's works are characterized. He excelled in the same directions as did Giorgione—in the painting of altar-pieces; in the portrayal of those *Sante Conversazioni*, or 'Holy Conversations,' scenes in which sacred personages are represented, and which may be said to correspond to Giorgione's poetic idyls of rural life; and lastly, in a kind of portrait, or fancy character-study, partaking of the nature of genre.

In Palma's religious pictures painted for churches the figures are sometimes strong and powerful, marked by dignity and elevation, and to these qualities a dazzling beauty is added, and a fullness of form decidedly suggestive of this world.

The so-called 'Holy Conversations' were not intended for churches, but for the decoration of private houses. In these the theme is always the same, though carried out with variations, the sacred subject becoming in Palma's hands a sort of religious story of every-day life; for in all these outdoor scenes his conception is free and unconstrained, and somewhat mundane, although beneath it all there lies a rich strain of poetic beauty, and, as a rule, there is an ideal splendor and harmony of color.

More characteristic of Palma than any of the kinds of work just named, however, are the half-length figures of women, of which he painted so many that they are inseparably associated with his name, and in which he shows himself to be more truly Venetian than in any others of his works. Even in his altar-pieces we often find female figures—not excepting the Madonna herself—in which he has reproduced the features of one or another of the beautiful women who played so prominent a rôle in the brilliant life of Venice of that day. To the gifts of beauty with which nature had so richly endowed them, we are told that they sought to add new charms by means of the secret arts of the toilet. In his work, written in 1590, on the costumes of the time, Cesare Vecellio relates how skilful they were in imparting a tint yellow as gold to their naturally dark hair. And it would seem that Palma Vecchio freely took advantage of this feminine accomplishment, and in his turn understood how to offset the golden hue of the long braids or of the loosely flowing waves of hair with the most delicate flesh-tones, contrasting the whole with a splendid harmony of color in the garments and in the background. He never tired of glorifying this ideal of Venetian beauty, painting over and over again, in different positions and surroundings, the women who sat for him, sometimes concealing the identity of the model with classic garments and under a classic name, but oftener still portraying her in the rich and picturesque costume of Venice of the sixteenth century —FROM THE GERMAN

JULIA CARTWRIGHT

'CHRIST AND HIS MOTHER IN ITALIAN ART'

PALMA VECCHIO never dated his pictures, but as his style passed through three successive stages, we are able to determine the chronology of his works with some degree of exactness. During his first period he followed the orthodox traditions of Venetian art, and painted in the sober and dignified manner of his master Giovanni Bellini. In the second or middle period his style became more fully developed, and displayed a freedom and splendor of coloring that were plainly the result of his intercourse with Giorgione and Titian. Finally, in his last years he adopted a broader technique and a soft golden tone, which often recall Correggio's style, and are recognized as marks of his third or "blond" manner.

Among the finest works of his maturity are the altar-pieces in the Church of San Stefano at Vicenza, and in Santa Maria Formosa at Venice. The first

is modeled on the old traditions of the fifteenth century, and represents the Virgin enthroned between St. Lucy and St. George, with a child-angel playing a lute on the steps at her feet. The second was painted for the chapel of the Bombardieri in the Church of Santa Maria Formosa, Venice. Here the queenly form of St. Barbara, in crimson robes with a crown on her head and a palm in her hand, is one of Palma's grandest creations. A third altar-piece, now in the Academy of Venice, represents St. Peter enthroned, with an open book on his knee and six other saints at his side. To the same period belong the best of those 'Holy Families,' known as *Sante Conversazioni*, which Palma was the first to introduce, and which soon became popular in Venice. These happy groups, resting in sunny meadows or forest glades, with farm-houses perched on the heights above, and blue hills in the distance, naturally appealed to the rich Venetians' taste for country life, and Palma, who had peasant blood in his veins, took especial delight in these pastoral surroundings which recalled the rural scenes of his mountain home. The fashion which he had set was quickly adopted by contemporary artists, and developed on a larger scale by his pupil Bonifazio. One splendid example of this class of composition by Palma's own hand is in the gallery of Naples; another is the well-known 'Adoration of the Shepherds' in the Louvre. But of all these rural scenes the fairest and most perfect idyl is the 'Meeting of Jacob and Rachel,' in the Dresden Gallery.

Yet a third class of subjects must be named among Palma's works. These are the portraits both of men and women, which, like all his Venetian contemporaries, he painted in large numbers at every period of his career. Chief among his pictures of men is the famous poet of the National Gallery, with the laurel background and the gold chain on his crimson robe—one of Palma's noblest works. The beauties whom he painted, whether under their own names or in the characters of Lucrezia and Venus, were mostly Venetian ladies of great houses, such as the Contarini, the Priuli, and Querini, who were all among Palma's most liberal patrons. Soon he became the fashionable painter of these large, white-skinned, yellow-haired ladies who bathed their locks with golden washes and sat on the roof while their hair dried in the sunshine. Many are the portraits of this type that meet us in public and private galleries. There is the 'Lucrezia' of the Borghese Gallery, Rome, and the 'Venus' of Dresden, a nude woman lying on a white cloth—painted, it must be confessed, with little of Titian's power or of Giorgione's charm. There is the 'Judith' of the Uffizi Gallery and the so-called 'Bella di Tiziano,' formerly of the Sciarra Gallery, in her red mantle, holding the jewel-case in her hand. And there are the 'Three Sisters,' at Dresden, all three of whom have the same full-blown forms, the same placid, comely faces, the same yellow hair, and are painted in Palma's blondest manner, without much sense of refinement, but not without a certain charm. The Imperial Gallery at Vienna boasts no less than six of Palma's beauties, among them the famous 'Violante' with the violet at her breast and the masses of wavy golden hair, who was so favorite a model with the Venetian masters of that time. . . .

To the end of his life Palma's art bore signs of the hardy robustness which

he had inherited from his mountain race, and remained more vigorous and imposing, if less refined and intellectual, than that of the other great Venetian masters.

H. KNACKFUSS AND M. G. ZIMMERMANN 'ALLGEMEINE KUNSTGESCHICHTE'

ALTHOUGH not so profound nor so richly endowed with creative power as Giorgione or Titian, Palma Vecchio occupies an important place in the history of the Venetian Renaissance, for, if he lacks the lofty genius which inspired their art, and gives expression in his pictures to more superficial things, he may for that very reason be said to be the portrayer of the joyousness of the Venetians and of their delight in outward existence, and therefore to hold a position during the early part of the sixteenth century similar to that held by Paolo Veronese during the latter part of the same period.

The superficiality of Palma's artistic nature is manifested in the first place by his careless drawing, which shows the absence of any firm anatomical construction of the figure. Without the gift of dramatic composition, he excels in his representations of peaceful, uneventful existence, and he is full of feeling for that radiant and sumptuous beauty which is embodied for us in his charmingly idealized portraits of women. His colors have less depth than those of his contemporaries, but they are unequaled in their rich and gleaming brilliancy, and seem to exhale the very joy of life. The well-defined forms and hard colors of his early works became, as time went on, constantly broader and freer, his execution became stronger, and finally the outlines were lost in melting softness, and his canvases were suffused in a golden light.—FROM THE GERMAN

The Works of Palma Vecchio

DESCRIPTIONS OF THE PLATES

'ST. BARBARA'

PLATE I

THIS world-renowned picture, justly regarded as Palma's greatest work, forms the central panel of an altar-piece painted in the artist's middle or Giorgionesque period, at the request of the Bombardieri, or Venetian artillerymen, for the altar of their chapel in the Church of Santa Maria Formosa at Venice, where it still occupies its original place.

On both sides of this figure are panels on which are represented respectively St. Sebastian and St. Anthony Abbot. Above these are half-length figures of St. John the Baptist and St. Dominic, with a Pietà in a lunette between. These figures, on a smaller scale than is that of the central panel, are excellently rendered and are full of feeling, but none of them equals in beauty or grandeur the St. Barbara, standing upon her pedestal in a majestic attitude, and, as Yriarte has said, "with all the noble serenity of a saint who is yet a woman." Her robe of rich warm brown and her flowing mantle of deep red completely infold her form. A white veil is twisted among the tresses of her golden hair,

and on her head she wears a royal diadem, emblem, as is the palm she holds, of her martyrdom.

St. Barbara is the patroness of soldiers, and for that reason her form was chosen to decorate the altar of the chapel where the artillerists were wont to offer their prayers for her protection in the perils of war, and to give thanks for victory won. Palma has painted at her feet on either side a cannon, and behind her, outlined against the sky, the tower emblematic of her imprisonment by her father, who caused her to be shut up within its walls that her beauty might not attract suitors. The legend relates that while thus confined she was converted to Christianity by a disciple of the famous Origen, who, disguised as a physician, came at her request to instruct her in the tenets of the new faith, reports of which had reached her ears. After her baptism she requested to have three windows made in her tower in recognition of the Trinity, whereupon her father, in his anger at this acknowledgment of her belief, would have killed her with his sword had not angels concealed her and borne her to a place of safety. Her hiding-spot being revealed to him, however, by treachery, she was thrown into a dungeon and finally beheaded.

In describing Palma Vecchio's great altar-piece, Crowe and Cavalcaselle say, "No other of his works combines in a higher measure vigor and harmony of tint with boldness of touch and finished blending. Nowhere is he more fortunate in reproducing the large, soft rounding to which he so usually inclines; in no other instance has he realized more clever *chiaroscuro*." And in the opinion of Vasari's recent editors, Palma has in this altar-piece "left a picture which for completeness, dignity, decorative feeling, and depth of color may be ranked with the great masterpieces of the Venetian school."

'MADONNA WITH ST. CATHERINE AND ST. JOHN'

PLATE II

AN excellent example of Palma's early middle period is offered by this picture in which the forms are somewhat more plastic in their modeling than in his later works, the colors stronger, and the religious sentiment more emphasized. In composition, execution, and in feeling, it ranks as one of his finest conceptions. "Never," writes Mrs. Jameson, "were childhood, motherhood, maidenhood, and manhood combined in so sweet a spirit of humanity."

The Madonna, in a robe of rich red and a blue mantle, with a white kerchief over her brown hair, is seated before a green curtain, clasping the Child in her arms. She tenderly presses his face against her own as she extends one hand to take a parchment scroll offered her by St. John the Baptist, a muscular, swarthy man, wearing a green mantle over his garment of camel's skin, who presses forward with eager face. Between them stands St. Catherine of Alexandria, resting one hand upon her wheel, emblem of her martyrdom. Her face, with its fair complexion and framing of long golden hair, is of that type so often painted by Palma Vecchio, but in this instance the features are more refined, and are marked by a more thoughtful expression than is usually found in his portraits of Venetian women. The landscape back-

ground, deep bluish-green in tone, is suggestive of the mountain scenery of the artist's early home in the Valley of the Brembo, near Bergamo.

The picture is painted on wood, and measures about two feet two inches high by a little over three feet wide. It was purchased in Venice in 1749 for the Elector of Saxony, and is now one of the treasures of the Royal Gallery, Dresden.

'THE MEETING OF JACOB AND RACHEL'

PLATE III

FOR many years attributed to Giorgione, this famous picture in the Royal Gallery, Dresden, in which Palma's hand was first recognized by Morelli, is now without a dissenting voice ascribed to Palma Vecchio. "Every part of this picture proves it to be by that painter," writes Morelli; "the rosy flesh-tints characteristic of his third and so-called blond manner, the type of Rachel, which coincides with that of the 'Venus' by him in this same gallery, her robust and somewhat heavy figure, and the manner in which the shepherd-boy is drawn and painted, the form of whose ear would alone betray the hand of Palma. I know no other work of the master so full of pleasantness and charm and so poetically conceived as this delightful idyl."

The letters "G. B. F.," which in the painting are discernible on Rachel's wallet, and which Crowe and Cavalcaselle, who recognized the Bergamask character of the picture and ascribed it to Palma's pupil Cariani, took to mean "Giovanni Busi fecit"—Giovanni Busi being Cariani's real name—are, Morelli says, an obvious and late forgery, undoubtedly intended for Giorgio Barbarelli (Giorgione), who as far back as 1684, when the picture was in the possession of some monks of Treviso, was believed to have painted it.

'The Meeting of Jacob and Rachel' was a favorite theme with Italian painters, and by no one has it been more successfully treated than by Palma Vecchio, whose rendering is unsurpassed in its simplicity and tenderness of expression. Jacob is here portrayed in the dress of a Bergamask shepherd, with a blue jacket, white woolen tights, and ankle-boots. Rachel also wears a peasant's costume. Near these central figures is a shepherd watering his flocks, and at the left another shepherd lying beside a well, "a whole Arcadia of intense yearning," says Symonds, "in the eyes of sympathy he fixes on the lovers."

The landscape in which these figures are grouped is full of poetic beauty. The hills are crowned with houses shaded by clusters of trees, and cattle and sheep graze in the valley. The colors are blended into a soft harmony, all harshness of outline is obliterated, and the whole canvas is suffused in a glow of golden light. The picture measures nearly five feet high by a little over eight feet wide.

'MADONNA WITH ST. LUCY AND ST. GEORGE'

PLATE IV

BETWEEN 1515 and 1525, when Palma was a finished master in Venice, he was commissioned to paint two large altar-pieces, one for the church of Zerman, a village near Treviso, and one for the Church of San Stefano at Vicenza. It is this last which is here reproduced.

Against a red tapestry hanging, on either side of which is seen a landscape of exquisite beauty, the Madonna sits enthroned. Upon her knee stands the Christ-child, his hand raised in blessing as he turns towards St. Lucy, who is on the right, holding in one hand the palm indicative of her martyrdom, and in the other her attribute, a dish containing her eyes, which, according to the legend, she herself plucked out and sent to an importunate lover who had declared that their beauty had captivated his heart. On the other side of the throne is St. George, clad in gleaming armor and with uncovered head. One hand rests upon his hip, the other holds a banner. This figure of St. George, the noblest male figure portrayed by Palma's brush, is strikingly suggestive in pose and bearing of the famous St. Liberialis of Giorgione's Castelfranco altar-piece (see *MASTERS IN ART*, Part 47, Vol. 4). Upon the steps of the Madonna's throne, between St. Lucy and St. George, is seated a little angel with outspread wings, singing to the music of his lute.

Crowe and Cavalcaselle find fault with the "artificiality of the contours" in this picture, and criticize what they call "a certain disproportion between the small infant Christ and his large, portly mother," as well as a similar discrepancy between the size of the boy-angel and the saints on either side. They maintain that "a dullness of flesh-tone, thinness of surface tints, and haze in the landscape" point to the probability that when this picture was painted Palma's powers were on the wane, and suggest that the painter may have been assisted in the work by his pupil Cariani. By most critics, however, the altar-piece is assigned to the period when Palma was at the height of his powers; indeed, Morelli regards it as "perhaps his finest and most perfect work."

The principal figures are life-sized, and the whole picture measures over thirteen feet high. It is in the Church of San Stefano at Vicenza.

'THE THREE SISTERS'

PLATE V

A CELEBRATED example of Palma Vecchio's third or blond manner is this painting in the Royal Gallery, Dresden, sometimes called 'The Three Graces,' but more often 'The Three Sisters,' a work which, as Kugler says, "is the embodiment of the painter's fair and full-blown type of beauty."

"Without the high and aristocratic air of 'La Bella di Tiziano,'" write Crowe and Cavalcaselle, or "the youth and delicacy which dwell in the 'Violante' at Vienna, yet with a tasteful splendor of dress that has its piquancy, these three young women are grouped with pleasing variety and artifice in front of a charming landscape. There is hardly a single peculiarity of the master remaining unrepresented—his melting shapes, his fair, almost waxen complexions, his fine, chiseled features, small hands, brocades and slashes, his draperies without depth, flow, or winding contour. There is, perhaps, less than usual transparency and modeling in the skin; and the touch being loose and washy creates an impression of emptiness."

It is generally supposed that in this picture Palma employed the same model for each of the three figures, which are noticeably of the same type. All have the same fair complexions, the same wavy golden hair, the same full, rounded forms and somewhat vapid expressions. The rich dresses, similar in

design, vary in color, that of the central figure being blue, while her sisters are clad one in red and the other in yellow.

The painting has unfortunately been so seriously injured by the restorer that it is difficult to form a just opinion of its beauty when seen in 1525 by "The Anonimo" in the house of Taddeo Contarini in Venice. It is on wood and measures nearly three feet high by about four feet wide.

'VIOLANTE'

PLATE VI

AMONG Palma Vecchio's many portraits of golden-haired women in the Imperial Gallery, Vienna, none is more celebrated than the 'Violante,' which was formerly supposed to represent the painter's daughter, who, tradition said, was dearly loved by Titian; but as no proof exists that Palma had a daughter—indeed, there is every evidence that he died unmarried—it would seem that the famous Violante was a favorite model of the day in Venice, whose features frequently recur on the canvases of both Palma and Titian. In the picture here reproduced she wears a blue bodice with full sleeves of brownish-yellow brocade. A mantle of blue is draped over her left arm, and in the finely plaited ruching of her muslin chemisette is placed a violet, presumably in allusion to the sitter's name.

Violante's features are delicately drawn, her complexion is of dazzling purity, her eyes dark, and her flowing wavy hair, confined by a narrow ribbon, is of that peculiar golden hue affected by the beautiful women of Venice, and which Palma's brush was so skilful in rendering. The panel on which the portrait is painted measures about two feet high by one foot eight inches wide. The figure is life-sized.

Unfortunately the work has been injured by cleaning and over-painting. The final glazes have been lost, and, as a consequence, the colors are more positive, the harmonies less soft, than in their original state. In spite of all this, however, "the charm of the picture," writes Sir Walter Armstrong, "is overpowering. It fascinates by an intense femininity, a femininity which in Titian and even in Giorgione is leavened too often with a touch of masculine severity. Palma is content with woman as she is, and here, as well as in many another portrait from his brush, it was by those intimate beauties which fit her for her work in life that his labor was invited."

'MADONNA WITH SAINTS AND DONORS'

PLATE VII

PALMA VECCHIO is generally regarded as the originator of that style of picture known as a *Santa Conversazione*, or 'Holy Conversation'—an idyllic scene in which the Madonna and saints are grouped in a sunny landscape. Of his many works of this description, the example in the Naples Museum which is here reproduced is one of the most beautiful—worthy, Morelli says, to rank with his 'Adoration of the Shepherds' in the Louvre (see plate ix).

The Madonna is here shown seated upon a knoll in an undulating country, holding in her arms the Child, who turns to bless the kneeling and reverent donors, a nobleman and his lady, whose heads and shoulders are seen in the

right-hand corner of the picture and who are presented to the holy group by St. Jerome, white-haired, and wearing a red mantle. On the left, St. John the Baptist points to the kneeling pair, whose rich apparel of silks and fur is in striking contrast to the tattered garb of the two saints. Just behind St. John, her hand upon his shoulder, her form somewhat shadowed by the branches of a tree, is St. Catherine.

The scene is one of quiet, tranquil beauty. The sun shines upon the distant hills and touches the groups of houses, and the trees and bushes with which the landscape is diversified. The figures are well placed in relation to each other, and there is a freedom and vigor in the drawing and an originality in the composition which, combined with a richness of color, entitle the picture to a high place among Palma's works.

‘PORTRAIT OF A LADY’

PLATE VIII

THIS portrait, which until within recent years hung in the Sciarra-Colonna Palace, Rome, but is now owned by M. Alphonse de Rothschild, Paris, was formerly believed to be the work of Titian, and is still often spoken of by the title which it long bore, ‘La Bella di Tiziano.’ It is now, however, held by all authoritative critics to be by Palma Vecchio, and is regarded as one of that painter's most charming portrayals of a famous beauty of the day in Venice—“as noble in her calm repose,” says Taine, “as a Greek statue.”

The face, with its finely chiseled features, is turned to the spectator. “One hand,” write Crowe and Cavalcaselle, “plays with the locks of hair which fall luxuriantly over the shoulder, the other holds a box of ornaments on a marble pedestal. The snow-white bosom is chastely veiled by a fine web of white drawn together in the closest and most delicate plaits. Over this comes a parti-colored mantilla of stiff tissue in gay shades of red and ruby, cut into numerous angular sections, lined with bright ultramarine diversified with the snowy texture of a muslin handkerchief. From wrist to elbow the arm is lightly decked with a lace sleeve braced at intervals with ribbons of red and green, and striped with colors of the same. It is impossible to conceive anything more indicative of quality than this figure, and though we notice a certain want of balance in the mass of the draperies, and a lack of nature in the kaleidoscopic mode of setting them, the harmony of all the bits thus put together is so grateful and bright, the touch is so delicate in grain, that we wonder and admire.”

‘ADORATION OF THE SHEPHERDS’

PLATE IX

IN the Gallery of the Louvre,” writes Théophile Gautier, “there is a superb picture by Palma Vecchio which for many years was attributed to Titian—an attribution which is by no means surprising when we see how warm and rich are the colors, and how glowing the harmonies.” This painting, called the ‘Adoration of the Shepherds,’ was evidently intended for a votive offering, for in one corner the kneeling figure of the donor, in a fur-trimmed robe of gray, is introduced. St. Joseph and the Virgin are represented seated before some picturesque ruins, and between them on a little

basket crib is the Child, lovingly encircled in his mother's arms. Mary's robe is red, and across her knees a blue mantle is draped. St. Joseph, wearing a long brown cloak, leans on his staff as he turns to look upon a young shepherd in tattered raiment who humbly kneels before the infant Christ, his face expressive of tender and adoring love. In a sunny landscape beyond, other shepherds are seen upon a hill, gazing at a group of angels in the sky bringing them the glad tidings of the Saviour's birth.

"The beauty of the heads, the easy grace of the figures, the soft fall of the draperies, and the brilliancy of the color-scheme," writes Gautier, "all combine to render this work one of the most beautiful of the Venetian school."

The picture measures about four and a half feet high by nearly seven feet wide. The figures are under life size.

'PORTRAIT OF A POET'

PLATE X

FORMERLY ascribed to Titian, this portrait in the National Gallery, London, is now by the majority of authoritative critics conceded to be by Palma Vecchio—one of the rare existing examples of his portraits of men. As to the identity of the person represented, that, as well as the authorship of the painting, has long been a subject of controversy. It was for many years believed to be a portrait of the celebrated sixteenth-century Italian poet Ariosto, but a comparison of the face with several authenticated likenesses of the author of 'Orlando Furioso' proved the fallacy of such a theory. Mr. W. Fred Dickes considers that the painting, which he believes to be not by Palma but by his great contemporary Giorgione, is the likeness of Prospero Colonna, a famous captain in the Italian wars of the sixteenth century, whose portrait, preserved in several early engravings, bears a strong resemblance to the so-called poet of this much-discussed picture. The laurel branches forming the background, which have caused the mysterious personage here represented to be regarded as a poet, might, Mr. Dickes maintains, be interpreted with equal justice as the emblem of a victorious soldier.

The dress of the unknown man, be he poet or warrior, is crimson and purple, and over one shoulder hangs a mantle of fur. A gold chain is worn around his neck, and in one hand, which rests upon an upright book, he holds a rosary. His hair and eyes are dark, and his face is marked by a dreamy expression, more indicative, it must be acknowledged, of poetic feeling than of martial fire. The drawing and modeling are admirable, the glowing colors and deep shadows, with their contrasting high-lights, testifying to the influence of Titian, and still more to that of Giorgione.

The picture, which in 1857 was transferred from panel to canvas, measures about two feet eight inches high by two feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY PALMA VECCHIO
WITH THEIR PRESENT LOCATIONS

AUSTRIA-HUNGARY. BUDAPEST GALLERY: Madonna with St. Francis—VIENNA, IMPERIAL GALLERY: John the Baptist; The Visitation; Madonna and Saints ('Santa Conversazione'); Lucrezia; Violante (Plate vi); Five Portraits of Women; Portrait of an

Old Man—VIENNA, LIECHTENSTEIN GALLERY: Holy Family and Saints ('Santa Conversazione')—ENGLAND. ALNWICK, DUKE OF NORTHUMBERLAND'S COLLECTION: Portrait of a Lady with a Lute—CAMBRIDGE, FITZWILLIAM MUSEUM: Venus and Cupid—CANFORD, LORD WIMBORNE'S COLLECTION: Portrait of a Lady—HAMPTON COURT, ROYAL GALLERY: Portrait of a Lady; Madonna and Saints ('Santa Conversazione')—HORSMONDEN, OWNED BY MRS. AUSTEN: Portrait of a Woman—LONDON, NATIONAL GALLERY: Portrait of a Poet (Plate x)—LONDON, OWNED BY R. H. BENSON, ESQ: Madonna and Saints ('Santa Conversazione')—LONDON, OWNED BY WYCKHAM FLOWER, ESQ: Madonna and Saints ('Santa Conversazione')—LONDON, OWNED BY LUDWIG MOND, ESQ: Portrait of a Woman—FRANCE. CHANTILLY, CONDÉ MUSEUM: Madonna with Saints and Donor (?)—PARIS, LOUVRE: Adoration of the Shepherds (Plate ix); Holy Family and St. John—PARIS, COLLECTION OF M. ALPHONSE DE ROTHSCHILD: Portrait of a Lady (Plate viii)—GERMANY. BERLIN GALLERY: Portrait of a Man; Two Portraits of Women—BRUNSWICK MUSEUM: Adam and Eve—DRESDEN, ROYAL GALLERY: Madonna with St. Catherine and St. John (Plate ii); The Three Sisters (Plate v); Venus; The Meeting of Jacob and Rachel (Plate iii); Holy Family with Saints ('Santa Conversazione')—HAMBURG, OWNED BY CONSUL WEBER: The Annunciation—MUNICH GALLERY: Madonna with St. Roch and Mary Magdalene; Portrait of Palma Vecchio (see page 22)—ITALY. BERGAMO GALLERY, LOCHIS COLLECTION: Madonna with St. John and Mary Magdalene—DOSSENA, CHURCH: Altar-piece—FLORENCE, UFFIZI GALLERY: Judith—GENOA, BRIGNOLE-SALE COLLECTION: Madonna with St. John and Mary Magdalene—MILAN, BRERA GALLERY: St. Helena, St. Constantine, St. Roch, and St. Sebastian; Adoration of the Magi (in part)—MILAN, POLDI-PEZZOLI MUSEUM: Portrait of a Woman—MODENA, OWNED BY MARCHESE LOTARIO RANGONI: Madonna and Saints—NAPLES MUSEUM: Madonna with Saints and Donors ('Santa Conversazione') (Plate vii)—PEGHERA, CHURCH: Altar-piece—ROME, BORGHESE GALLERY: Lucrezia; Madonna, Saints, and Donor ('Santa Conversazione')—ROME, CAPITOLINE GALLERY: Christ and the Adulteress—ROME, COLONNA GALLERY: Madonna with St. Peter and Donor—ROVIGO, PALAZZO COMUNALE: Madonna with St. Helena and St. Jerome—SERINA, CHURCH: Altar-piece—VENICE, ACADEMY: St. Peter Enthroned; Christ and the Adulteress; Assumption of the Virgin; Madonna with St. Catherine and St. John—VENICE, GIOVANELLI PALACE: Sposalizio (fragment of an altar-piece)—VENICE, OWNED BY LADY LAYARD: Knight and Lady (a fragment)—VENICE, CHURCH OF SANTA MARIA FORMOSA: Altar-piece with St. Barbara, four other Saints, and a Pietà (see Plate i)—VENICE, QUIRINI-STAMPALIA GALLERY: Portrait of a Man; Unfinished portrait of a Woman—VICENZA, CHURCH OF SAN STEFANO: Madonna with St. Lucy and St. George (Plate iv)—ZERMAN GALLERY: Madonna Enthroned with Saints—RUSSIA. ST. PETERSBURG, LEUCHTENBURG GALLERY: Madonna and Saints ('Santa Conversazione').

Palma Vecchio Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
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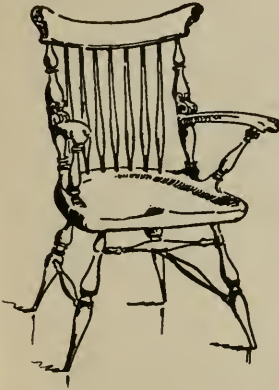
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